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records appear to have been obtained, although the latter are excellent draughtsmen, for Indians. The author is inclined to believe that "probably more distinctive examples of evolution in ideography and in other details of picture-writing are found still extant among the Dakota than among any other North American tribe" (p. 203). Of the pictographic song-records we are told: "A simple mode of explaining the amount of symbolism necessarily contained in the charts of the order of songs is by likening them to the illustrated songs and ballads lately published in popular magazines, where every stanza has at least one appropriate illustration" (p. 232). The brief notice of topographical pictographs (pp. 341-353) might have been extended, — the reviewer is able to add the Kootenay Indians of British Columbia to the list of those primitive peoples who seem to have grasped the idea of map-making. As to tattooing, Colonel Mallery considers that, after careful study, for the theory of its origin as tribal marks "less positive and conclusive authority is found . . . than was expected, considering its general admission" (p. 392). Under the heads of symbols of the supernatural, myths and mythic animals, shamanism, charms and amulets, religious ceremonies, mortuary practices (pp. 461-527) we are given a mass of information regarding the Micmacs, Haidas, Ojibwa, Dakotas, Moki, etc. Customs, cult-societies, daily life and habits, games, take up pages 529-550, perhaps the most interesting plates in the book being those from the old Mexican MSS., depicting the education of children. In the discussion of historical pictographs, prominence is given the records of the battles between the whites and the Sioux, especially Custer's fights. The symbolism of color, which has grown in importance in the last few years, occupies pages 618-637, and the author inclines to trace the use of color in pictography to the practice of painting on the surface of the human body, and thinks that the symbolic colors of the cardinal points must necessarily be in a state of confusion, from considerations of topographic relations to the ocean, climatic conditions, etc. An authoritative discussion of the "Micmac Hieroglyphs" (pp. 666-671) is welcome; the author compares, the exploit of Father Kauder to that of Landa in Yucatan. The treatment of special forms is very interesting, and much of a comparative nature might perhaps be added. In conclusion, the book is like the rest of Colonel Mallery's work, absolutely impartial, scientific, readable.

*A. F. Chamberlain.*

STUDIES IN FOLK-SONG AND POPULAR POETRY. By ALFRED M. WILLIAMS. Pp. 329. Boston and New York: Houghton, Mifflin & Co. 1894.

This volume is a collection of separate essays, several of which have previously appeared in periodicals. One of the papers, on American Folk-Songs of the Civil War, was printed in this Journal. The titles of the other articles are: American Sea-Songs, English and Scottish Popular Ballads, Lady Mairne and her Songs, Sir Samuel Ferguson and Celtic Poetry, William Thom the Weaver Poet, Folk-Songs of Lower Brittany,

The Folk-Songs of Poitou, Some Ancient Portuguese Ballads, Hungarian Folk-Songs, Folk-Songs of Roumania. The variety of subjects will illustrate the scope of the literary studies connected with oral tradition; in this place, space serves us to do little more than indicate the titles.

The article on Sea-Songs, or the "shanties" (from French *chanter*), sung by American sailors, gives some examples which seem to be taken from an original collection. The following is given as a specimen of the bowline chants:—

*Solo.* I wish I was in Mobile Bay,

*Chorus.* Way-hay, knock a man down!

*Solo.* A-rolling cotton night and day,

*Chorus.* This is the time to knock a man down!

And so on *ad infinitum*, until ended by the hoarse "Belay" of the mate or the "bosun."

Of the melodies, the most interesting part of these songs, the writer observes that their peculiar cadence and inflection can be comprehended only through the ear, and that, "like the chants of the negro slaves, which in many respects they resemble, musical notes would give only the skeleton of the melody, which depends for its execution upon an element which it defies the powers of art to symbolize." This is doubtless true; nevertheless, it is discreditable to modern musical science that no method of complete indication of the human voice has come into use. Even as it is, a full collection of these "shanties" and their melodies would doubtless be curious, and even musically valuable, if it be not now too late. As to Breton folk-song, Mr. Williams uses the works of F. M. Luzel, properly discarding the forgeries of Hersart de la Villemarqué, the true character of whose contributions to the poetry of Brittany has hardly even yet been estimated by English writers at its proper worthlessness. If there were room, it would be agreeable to offer some remarks in connection with the paper on Celtic poetry. It has recently been contended by H. Zimmer that there never was any such thing as Celtic epos, the poetical productions of the Fenian cycle being relatively late compositions, based on imitation of the Norse. But this opinion must be received with distrust.

W. W. N.

DIARY OF ANNA GREEN WINSLOW. A Boston Schoolgirl of 1771. Edited by ALICE MORSE EARLE. Boston and New York: Houghton, Mifflin & Co. 1894. Pp. xx, 121.

If one wished to frame a paradox it might be said that the best part of history is what history omits. If on the one hand biography is the soul of history, so on the other hand popular ideas, habits, methods of dress and behavior, in a word, folk-lore, form its scheme of color, without which the picture is but black and white. Contributions to this essential element of interest are diaries like the present, written by a little Nova Scotian at school in Boston in 1770, which has the Pickwickian criterion of excellence, that one wishes there were more of it. This bright little girl of ten, as the editor observes, has left a brief record interesting to New England families